

Bulletin of the Rhode Island School of Design

Issued Quarterly

Vol. XXII

OCTOBER 1934

No. 4



GARE ST. LAZARE

by Claude Monet

Museum Appropriation, 1934

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912

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A PAINTING BY MONET

MOST American travelers have their first and last experience of Paris at the Gare St. Lazare. Visitors for the first time welcome its noise and bustle, its trains departing for all sorts of fascinating spots in France, its portals introducing them to that charming appeal of what is to many the most beautiful city of Europe. Old lovers of Paris sigh with delight that they are once more back in the city of their dreams and memories. Travelers forced to return to their native heath regretfully leave its echoing train-shed, wondering when and if they are to be privileged to see it again. Can a train-shed have a personality? Well, there are plenty of lovers of the Gare St. Lazare who feel that it can and has.

Some such thought and feeling may have passed through the mind of Claude Monet when years ago he decided to create such a pleasing interpretation of the Gare St. Lazare. Behind him as he painted was the echoing train-shed with its grimy canopy of iron overhead, the long lines of trains impatient for the start. Before him the peculiar sunlight of Paris, with masses of steam and smoke to relieve the hard lines of rails and architecture. The horizontal line of the Rue de Rome gives hint of busy traffic, long before the days of the automobile to be sure, but with the less noisy and speedy vehicles of another generation. In this connection it is of interest to recall that this picture was for years in the private collection of M. Durand-Ruel, whose home and place of business was at that time (1878) in the Rue de Rome, and appears in the picture.

So much for the subject matter in the painting, a superb interpretation of a prosaic spot, but one which had its own charm. What bearing has it on the account of the work of the painter? This we admit is perhaps historical but it has its value in determining the importance of the canvas in question.

Monet in 1878 was already well advanced in his career. Behind him was a period of work of many years, in which the

influence of Boudin is pronounced, and traces of this are to be noted in the understanding of the Paris sky in the painting under discussion. Jongkind too had exerted a subtle but certain influence. Busy years of strenuous painting gave Monet a certainty of touch and a skilled eye which gave all of his work a permanent value. Manet too had a direct influence through his paintings. Yet with all this Monet developed his own ideas and methods. Paris and its suburb, Argenteuil on the Seine, was familiar and beloved ground for him. This is the period which interests many Monet lovers, for already for four years he had been associated with the Impressionist movement, but it was after 1878 that he so definitely developed the analysis of light, which has remained so pronounced a favorite subject for the Impressionists. It was in this field that Monet himself was largely the pioneer.

The period of the painting too was one in which the artist found little opportunity to dispose of his pictures, save to Durand-Ruel, who, for his own collection as well as stock for the firm, made frequent and large purchases. That this canvas was held for his private collection shows that he appreciated its high merit and outstanding qualities among its fellows.

It is of further interest to compare this painting with the one by Monet entitled "The Old St. Lazare Station: Train for Normandy 1877," which was formerly in the Ryerson Collection, and which is now owned by the Art Institute of Chicago. One might well say that it is a companion picture, since the Chicago example treats also of the view of the train-shed and its interesting activity. Of this there are several versions, notably one in the Louvre in the Caillebotte Collection, while at least two others are found in private collections in Paris and Märmendorf. That Monet so frequently turned to this subject is sufficient evidence of the degree of interest taken by him in the Gare St. Lazare.

It was one of Monet's sayings that "*La nature ne s'arrête pas.*" This is well seen in the studies in light which date from 1880 on. But it is also to be seen in his

work prior to that date, especially in the Paris series, or still more so in this interpretation of the Gare St. Lazare. Its size is $23\frac{5}{8}$ inches by $37\frac{1}{8}$ inches.

The Museum already owns several examples of Monet's contribution to Impressionism including "Cliffs at Etretat" (1885), "Les Nymphéas" (1913), and "Pont d'Argenteuil." The new example of Monet's work, secured with the Museum Appropriation, helps to round out an excellent representation of one of the leading spirits in French art of the last century.

L. E. ROWE

SAMUEL CASEY THE SILVERSMITH

RHODE ISLAND, although the smallest state in the country, has had a meritable record in the past, both in the development of the nation and in the progress of the arts after the land was established. Not only was it one of the first of the original thirteen colonies to be settled, but also the first to declare its independence from the mother country, a move similar to one made by an adult child when it seeks a home separate from the parents. Both patriotism and genius were prevalent in this small state, where most important of the painters was Gilbert Stuart, a native of the South County and leading American artist of the eighteenth century. Another of equal merit in his own field was the craftsman, John Goddard, whose furniture is so eagerly sought by connoisseurs.

The art of silversmithing, also, was not neglected here, and one of the outstanding workers in this metal was Samuel Casey, the third son of Samuel and Dorcas (Ellis) Casey and a grandson of Thomas Casey, who migrated from Plymouth, England, to Newport about 1658. Although there is some uncertainty as to the exact birthplace of the craftsman, he was in all probability born in Newport about 1724 despite the absence of any record of it. His father having purchased land in North



PORRINGER

by Samuel Casey

Gift of Mrs. Murray S. Danforth, 1931

Kingstown seven years prior to his son's birth was not admitted there as a freeman until 1734. Here it was that the child grew to manhood and probably learned his profession, although his instructor in the art of silversmithing is unknown. His death occurred some time after 1770, following a successful career culminating in a tragic decade. In spite of this misfortune, he has left a memorable record evident in examples of silversmithing executed by him in happier and more prosperous days.

Since Samuel Casey is a silversmith well-known to collectors, it is not surprising that the leading art museum of his native state should be represented by various examples of his skill. The collection includes eight pieces, a porringer, a pair of cups, a caster and four tablespoons, the gifts of Mrs. Murray S. Danforth and Miss Mary Lemoine Potter, and all acquired within the past two years. Other notable examples of Casey silver have been lent to us for an indefinite period.

Such a variety enables one to study his larger pieces as well as his flat ware.

Probably the most important piece in the collection is the porringer, that shallow bowl-shaped dish with ornate handle fitted to the rim. In Europe, on the continent, these receptacles were usually made with two handles, but in England, where this same dish was used by the surgeon in bleeding his patients, the craftsmen dispensed with one of these appendages. In the mother country this dish never attained the popularity it did in America, when its use was transferred from the surgeon's office to the household for serving porridge and similar food. The style of those made in this country closely followed the examples of the English. They were used extensively here and were wrought both in silver and pewter. One reason for their popularity was the scarcity of porcelain and pottery bowls and dishes, which were then imported from England and the Orient. Porringers were sometimes suspended by their keyhole handles over a fireplace, where they could be easily reached when the porridge was served.

The example in the collection at the Museum is a good one with its slightly bulbous body and popular keyhole handle formed of leaf scrolls symmetrically arranged in an urn-shaped base on which are engraved in script the letters, E. W. H., and the date, Dec. 25th 1858. The initials were probably those of the recipient and added when it was presented as a Christmas gift in the nineteenth century. Again on the base we have the same letters with C H in addition. These have been scratched on with a sharp-pointed instrument and are scarcely distinguishable.

Now examples of early American silver are considered too valuable to deface with inscriptions added perhaps seventy-five years after the pieces were wrought. Strange as it may seem some individuals prefer to see the piece left battered and broken in preference to having it repaired so that it might regain some of the appearance it presented in by-gone days. It is in this way that fine furniture and archi-

tecture are sometimes neglected and suffer the effects of time. Additional inscriptions do not necessarily deface a piece of fine metal work, but a certain beauty is retained when they appear in their original condition and not decorated with lettering used decades later. That fashion has fortunately almost passed, but let us not favor the other extreme and allow them to remain unpolished so that they might reveal an appearance of antiquity. However, one should refrain from allowing his pieces to be burnished, thus destroying the dull, satin-like glow found only on old silver.

On the porringer illustrated the maker's mark, S Casey in Roman capitals within a rectangle, appears on the under side of the handle. Apparently most of its use was received prior to the date 1858, since the maker's name is nearly obliterated, but the later engraving, placed directly on the opposite side, reveals no evidence of frequent use. The piece is well preserved and reveals the inevitable quality of this silversmith's workmanship.



ONE OF A PAIR OF CUPS by Samuel Casey

Gift of Miss Mary Lemoine Potter 1933

A pair of cups wrought by him are not unlike those used in communion services. In fact similar receptacles were frequently donated to churches for this purpose after they had been used in the home. In this way many fine pieces have been preserved to us that might otherwise have been melted and remodeled or lost to sight altogether. Those just mentioned have a body forming an inverted bell and are mounted on a slightly splayed and moulded base with no stem or knob connecting the two. The initials, MRB, in shaded Roman capitals are engraved on the base of each, not far from the impressed mark of the maker, who here has used but his initials, SC, in Roman capitals within a rectangle instead of the surname in full as is more frequently used by him. By these cups we are enabled to become familiar with silver similar to that used in the churches as well as household pieces. Caudle cups and beakers were extensively used for communion, and perhaps that is one reason we have so many of them preserved.

Another interesting piece in the collection is a caster, so-called because the contents were cast from the object. Salt or pepper was undoubtedly used in this piece, although sugar was occasionally substituted. The one in the collection is the vase type. It has a bowl-shaped lower section with neck narrowing to fit the cover, a tall cylindrical piece rounded at the top with six latticed sections each pierced by ten holes, and the whole surmounted by a turned bell-shaped finial. It is all mounted on a splay foot with the initials, EV.DZ, engraved on the base. The maker's mark appearing on the neck near the edge is the same as that on the cups, but the impression is inverted and badly worn.

The remainder of the pieces comprise tablespoons. Three of the four are from one set and have large oval bowls with straight handles terminating in a bent-up end with ridge on the upper side. At the junction of the bowl is an incised rounded drop. The initials, MP, in shaded Roman

capitals, separated by an asterisk, are engraved on the under side of the handle end. Near the bowl on the under side of the handle is impressed the mark of the maker with surname in full.

The fourth spoon is slightly more elaborate in its decoration. The straight handle terminates in the same end, but the decoration at the junction of the bowl forms a palmette nicely wrought on the back of the large oval bowl. The initials, also Roman capitals, engraved on the end of the handle are PM to AM each separated by an asterisk. Here again we have the complete surname impressed on the under side. The long thin section of the handle affords an excellent place for the name and is really more adapted to it than the rounded base of a cup in spite of the difference in the size of the object.

Although the collection of this craftsman's silver is not large, it is vastly different, and remains as a worthy memorial to that talented and unfortunate silversmith, Samuel Casey.

DOROTHY N. CASEY

DESPIAU IN OUR MUSEUM

AMONG living French sculptors there is none who holds higher place in general critical opinion than Charles Despiau. In France there is no artist more respected, and since the first New York exhibition of his work a decade ago, his reputation has been firmly established in this country. In our own Museum here in Providence, he is happily represented by excellent examples of the three phases of his work upon which his sturdy fame is built: his portrait heads of women, his monumental work and his sketches from the nude model.

The enduring fame of Charles Despiau rests, as enduring fame usually does, upon his sincerity. His work has distinctive style but shows no purposeful mannerisms. It makes its impression through its essential truth and not by exciting strangeness. He does not distort reality but by sympathetic searching for its real meaning, he



"L'AMERICAINE"

Bronze

by Charles Despiau

Museum Appropriation, 1928

produces sculpture which is not an imitation of nature but an interpretation of it. Gallic sensitiveness and rationality, both are his. He is vitally of the present in his artistic independence, yet he is by instinct a classicist—by his inborn sense of restraint, his serene sanity and his freedom from experimental extravagances.

What manner of man is this Despiau who works so sincerely and forcefully, who is so truly a Frenchman and at the same time an artist for all the world to claim? A very modest, unassuming, simple man who lives for his art, bearing his present honors as serenely as he did the hardships of his obscurity. Despiau does not care to publicize his life, and it is only to his friend,

Leon Deshairs, that he has confided any details of the years of struggle which preceded his artistic recognition. He was born at Mont-de-Marsan in southwestern France, on March 4, 1874, the son of a master plasterer. There was no museum in Mont-de-Marsan, but in the lyceum which Despiau attended there was a collection of casts. M. Morin, the curator of this collection was also the school's drawing teacher, and his was the honor of instructing the future sculptor in the principles of design. Upon attaining the age of seventeen, the talented boy had reached the conclusion that although he showed an aptitude for both music and mathematics, his deepest desire was to be a sculptor, and

he set off for Paris. First he studied at a little school directed by Louvrier de Lajolais. Then he became a pupil at the École des Arts Decoratifs, and later at the École des Beaux-Arts under Barrias. However, like many another artistic genius, Despiau was not a great success as a student, being indocile to rules. He left school but worked steadily at his art, supporting himself by any honest means, even coloring postal cards. At last he was fortunate enough to attract the notice of Rodin, who was on the threshold of his great fame. It was Despiau's bust of a

young girl, *La Petite Paulette*, a portrait charmingly individual, which caught the elder artist's attention. Rodin asked Despiau to execute certain busts in marble and the younger artist eagerly undertook the work.

As Rodin's associate and collaborator, Despiau could not escape the spell of that exuberant vital genius, but he never succumbed aesthetically to his influence, for he was temperamentally opposed to Rodin's methods. Rodin's way was not his way. It is to the credit of both, that they could heartily admire each other's work while



PORTRAIT HEAD

by Charles Despiau

Bronze

Gift of Mrs. Murray S. Danforth, 1934

they personally preferred different ways of expression in the same art.

Despiau is unsurpassed as a portraitist in marble or bronze. In fact, it is upon his portrait heads of women that his wide fame is chiefly based. Femininity never lures him into prettiness or sweetness. There is a virile gentleness about his portraits, but their strength, their universal human quality is outstanding. Always they are very real and very personal, and at the same time transcend all trivialities. They are, as some critic remarked, the heads of goddesses. This quality of nobility and bigness which invests his portraits is due to the sculptor's tireless search for the essential form, an ideal akin to that which motivated the ancient Greeks.

Visitors to the Museum of the Rhode Island School of Design may see two admirable Despiau heads, which exemplify by their searching portraiture of two very different types of womanhood, and their obvious sculptural family likeness, the artist's quality. In one, "*L'Americaine*," a young, serious, boyish face, wherein only the mouth and delicate pointed chin betray femininity, Despiau has given us not a typical American girl but a faithful portrait of a particular girl who happened to be an American. With the short, closely brushed hair, the head has a sort of stark nudity in which the character of the sitter seems to be revealed in a white light. The countenance is stripped clean of vanity and affectations, and the physiognomy is shown in its purity. Despiau disdains to strive for a personal likeness. He has said: "I am a sculptor. When the principal planes are in their proper place, when all relationships are exact, when the rhythm is right, the other things"—and by that he means resemblance, expression—"come by themselves, without one's having to think of them." Perhaps that is why he is so good a portraitist.

The second bust is that very fascinating one of Mlle. Bianchini. Here is a truly feminine type, and relaxing not at all his stern adherence to essentials, Despiau has

imbued his work with graciousness and charm. The quiet eyes, the tender mouth, the low wide forehead, the soft hair parted in the center and combed simply to the nape of the neck, build up a concept, a concrete symbol of gentility and refinement.

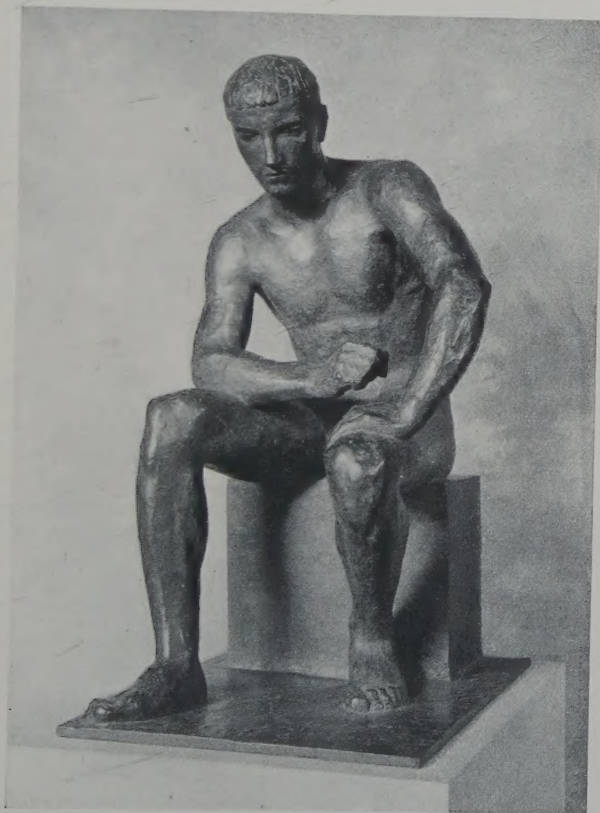
Despiau's portrait busts grow slowly to their ultimate form. They are in no sense impetuous, spontaneous sketches. Only after the most intensive study of the sitter, only after many dabs of clay have been adjusted, removed, and re-affixed does the artist achieve a result which he feels to be the true reality of the form before him. He studies the characteristic movement of the subject, the natural poses of the head, the fleeting expression of the countenance, until a synthesis of impressions creates a permanent truth. He does not smooth and polish his surfaces, but leaves the clay with all the subtle undulations that the fashioning hand have formed in its eager striving toward perfection.

The monumental works of our sculptor are few. Therefore, it is a great satisfaction to the Museum to possess a bronze statue of a seated figure designed for an important memorial to be erected at Colpach, Luxembourg, to M. Émile Mayrisch, industrialist and philanthropist. Despiau decided to crown the monument destined to stand amid the great trees of a park with a statue he has called "*Le Realisateur*," which may be freely translated "the worker-out of plans." The virile figure of a young man seated with his right forearm leaning on his thigh, his left hand gripping his leg just above the knee, is more than an athlete in repose. His body leans slightly forward and to the side, his serious countenance is that of a thinker. Here is immobility, yes, but no relaxation. The body and mind are tense with vitality, a conception simple, direct but strangely powerful.

In his study of the model, in his ardent desire to catch the characteristic rhythms of the body, Despiau makes many sketches. Dozens of sensitive drawings exist, usually showing the model exhausted from strenu-

ous posing, stretched at full length or slumped in a relaxed posture, legs crossed, arms limp. In 1930, the Museum acquired a sketch in brown crayon. The nude model lies supine, his left leg crossed over his right, his arms above his head, the

that the sculptor's drawings are avidly collected by the *cognoscenti*. For Despiau's sketches show the same earnest searching for the truth, the same artistic integrity and serious effort as does his more ponderable work.



"Le RÉALISATEUR"

by Charles Despiau

Bronze designed for Monument to M. Emile Mayrisch
at Colpach, Luxembourg

Gift of Mrs. Murray S. Danforth, 1933

left flexed, the right outstretched resting on his left hand. It is a beautiful drawing, the contours of the body revealed with nervous sensitive strokes of the crayon, the resilient living bulk of the flesh suggested by delicate shading. It is small wonder

Charles Despiau possesses the humility of the truly great artist and is rewarded by having the product of his hands imbued with a quality which links it with the great sculpture of the past. Simplicity invests his work with charm, and reticence



SKETCH IN BROWN CRAYON

by Charles Despiau

Mary B. Jackson Fund, 1930

endows it with dignity. One of the outstanding French sculptors of the generation following the astonishing Rodin, he belongs not only to the twentieth century, but takes his place naturally in the great procession of sculptors which march through French art history from the Middle Ages to today.

M. A. BANKS

A GODDARD KNEE-HOLE DESK

QUALITY stands alone as the one merit upon which all standards are based, and whether one is a devotee of modern French painting or a collector of American furniture, his ability as a connoisseur can only be expressed by careful discrimination. It is upon this sensitiveness, whether innate or cultivated, that has depended the safety of many fine furniture specimens which have been assembled for our enjoyment.

After a long period of primitivity in American furniture design and workmanship, there were finally developed certain standards resulting in pieces which vied well with their English prototypes.

One need but wander through the streets of old Providence to see the monumental

residences that mark the city. Much of the fine furniture that filled these mansions has undoubtedly been destroyed or carried away, but enough has been left to enlighten us as to the styles and techniques indulged in by Rhode Island cabinet makers. While for years English trained workers had for the most part supplied the demand for the best domestic furniture, the time finally came when native cabinet makers even surpassed the reputation of their predecessors.

A name much cherished by furniture collectors is that of John Goddard of Newport, who counted among his customers such outstanding Providence citizens as Moses Brown and Jabez Brown. Goddard, the son of Daniel Goddard a ship-builder, was born in Dartmouth, Massachusetts about 1723. Some time later his family moved to Newport where in time he married Hannah Townsend, the daughter of Job Townsend, a local cabinet-maker, to whom it is thought Goddard may have been apprenticed. John Goddard and William Savery of Philadelphia stand out as two of the greatest lights in the furniture history of this country. Strangely enough, both were born in the same de-

cade, and both were Quakers. Despite the similarity of their backgrounds, these two designers created entirely different types of ornamentation, for the simple yet imposing lines of the Goddard examples are in striking contrast to the elaborate yet delicate carvings on the Savery furniture.

Grateful should we be to the ancestors of the present owners of the few authenticated Goddard pieces for having so carefully preserved the bills of sales and other documentary evidence of their origin.

While the so-called blocked front types prevailed throughout New England, it was only in the southern part where carved shells were incorporated as a part of the decoration. These were characteristics which Goddard embraced, and which were to bring him fame as a perfecter of the type. Secretaries appear to have been the most in demand for they constitute the greater part of his remaining works. There are still in existence, however, several

knee-hole desks or "Buro Tables" as their maker calls them. The structural form was not new but was a revival of the simpler knee-hole desk of the earlier part of the 18th century.

Goddard was extremely painstaking in working out his designs as may be deducted by a careful study of his proportions, mouldings, and ornamental carvings. For instance, the large shells, although appearing concentrated in a row, do not seem to disturb the observer nor cause him to lose interest in other directions. It is unquestionably the block front to which Goddard refers as the "sweld front" in his communications with various clients over prospective purchases.

With sincere appreciation we thank Miss Mary Lemoine Potter for her generous gift of an authenticated Goddard knee-hole desk, once a coveted family heirloom. It is of the "square" block front type, having surfaces of the blocked sections flat



KNEE-HOLE DESK

by John Goddard

Gift of Miss Mary Lemoine Potter. 1933

instead of curved, as are found in some cases. Unlike most of the known knee-hole desks, the front of the long drawer at the top is hinged allowing it to drop for use as a writing leaf. While other desks of this type have been found, they are not the usual form, there being more often an ordinary drawer at the top. On the inside there are six drawers and four pigeon holes. Across the front of the top drawer are carved the customary three shells; the outside ones being convex while the center one is concave. These, together with the

a scroll which lends an interesting note to otherwise ordinary feet. A heavy but beautifully defined moulding appears above the feet and on the side under the top, while a bead moulding edges the drawer frames. The brasses consist of open-work plates with bail handles; two being on the top drawer and one on each of the others.

It seems a fitting time to embark upon the discussion of a similar knee-hole desk in the Pendleton Collection. While we have no documentary proof that this piece emanated from Goddard's workshop, it



KNEE-HOLE DESK
in the Charles L. Pendleton Collection
Rhode Island School of Design

fine structural proportions attained, show a masterly technique which exists in so few of our early products. The blocked areas appear under the outside shells of the top drawer, on the three drawers at each side of the knee space, and also extend into the mouldings and feet. Back of the knee space is a three shelved cupboard with a door near the top of which is carved a large concave shell. Upon the inner edge of the ogee bracket feet which Goddard was wont to use, there has been introduced

cannot be denied that by comparison with authenticated pieces the similarity is exceedingly marked. After a careful examination of the mouldings on this desk and on that given by Miss Potter, I find that they are nearly identical. The quality of the shells is the same and throughout both pieces the characteristics are so much alike that I feel that if the Pendleton desk was not made by Goddard it was at least made by someone who had at one time worked under his supervision. Among

the few differences in the two desks is the door to the cupboard which has a chamfered arched panel instead of the shell decoration; a departure which is seen in some Goddard desks.

In 1785 Goddard died leaving in his accomplishments a memorial of beauty and distinction.

ELIZABETH T. CASEY

A DRAWING BY J. P. PATER

IT seems to be the favorite pursuit of art critics and public alike to pick flaws in the art of the past, especially in some of the periods when the several chapters were most decidedly national in character. If we are considering whether we ought to copy them in our time, such criticism is fully justified. If, on the other hand, we are emphasizing the truly inspired way in which some of the artists of the past were able to picture their period in a happy and sympathetic manner, then they are open to question.

The above is especially true of French art in general, and of the eighteenth century in particular. In this century the art of the period of Louis Quinze has been most severely criticized for its fanciful and classic nature in its great artists, and its artificiality in its lesser ones. Again, this may safely be granted, but still it is true that there is much in the art of the day which merits our attention and brings pleasure to the beholder, even our very different day and generation.

The above is to the point, because the Museum has just acquired by purchase an excellent drawing by Jean Baptiste Joseph Pater. This drawing was formerly in the possession of A. S. Drey, and more recently in the collection of Mrs. Benjamin Stern of Roselyn, Long Island. Like her unusual group of French eighteenth century furniture, and other treasures, it was disposed of at public auction last March; and like many another excellent drawing, has now passed into a public collection where the public at large may enjoy it.

What more characteristic of the period as well as of the man than this drawing of a youth and a maiden in carnival dress long since vanished into the unknown past? Or from the artist's point of view, the skill there shown is elimination of unnecessary detail or the handling of red chalk touched here and there in white.

Pater was not quite of the calibre of Fragonard and Watteau, those outstanding figures of the times; but he and Lancret have a merit all of their own. They all have a common ability to handle line, especially in red chalk. They all emanate charm. They all paid tribute to the "perpetual carnival," as it has been called, of the period. True it is that art in France materially changed after their generation, but such changes are a part of the general French nature and are to be expected.

Pater was born in Valenciennes in 1696 and died in Paris in 1736. He came legitimately by his interest in art, for his father was a sculptor. We are not here concerned with his paintings but with his red chalk drawings in general, and with the new acquisition in particular. Their close resemblance to similar work by Watteau is very apparent and needs no comment. But it is easily explainable when it is recalled that Pater was for a time in Watteau's studio. His genius there aroused Watteau's jealousy and enmity so there was a break in their relations of master and pupil for a time. But Watteau was too great a man to hold such a frame of mind very long and later confessed that he feared his talent, but took him in again as a fellow worker in his studio. With the long perspective of time of which we have the advantage, together with the critical survey of the work of both men that is now possible for any student, Watteau's fear seems quite groundless. It is, however, true that drawings by Pater and Lancret have passed through the market into the possession of guileless collectors as the work of Watteau at one time or another.

Pater's renewed relations with Watteau were broken by the death of the latter, and

Pater began an active career of production and study in Paris which eventually broke him down and caused his death. Admitting that he never approached the genius and skill of Fragonard and Watteau, Pater easily ranks with the very limited group of perhaps five artists who best interpret for us the characteristics of the life in the period of Louis Quinze.

L. E. ROWE

ume XXII, No. 2. The following quotation is an extract from his letter, "The illustration shows quite plainly St. Peter in the act of cutting off the ear of Malchus."

COSTUME EXHIBITION IN NOVEMBER

The Museum takes pleasure in calling attention to a special exhibition which is being arranged by the Colonial Dames, and which will be on view in the large gal-



DRAWING IN RED CHALK

Mary B. Jackson Fund, 1934

by J. B. J. Pater

NOTES

We gratefully acknowledge the kindness of Mr. S. C. Kaines Smith of The City Museum and Art Gallery of Birmingham, England, in identifying two figures in the detail from the embroidered chasuble back illustrated in the Museum Bulletin, Vol-

lery in the new building and the Pendleton House during the month of November. This will be gathered from the wealth of historic costume in which the state is so rich, and should prove to be of surpassing interest. Lovers of this distinctive part of our museum will see it with delight when

the mannequins in proper costume are in place.

This especial attraction is in charge of a committee of which Mrs. Thomas I. Hare Powel is chairman.

EXHIBITION OF FRENCH DRAWINGS

During the last two weeks of November there will be a special exhibition of French Drawings from European private collections. The group will be shown first in New York City, and comes to Providence for its first showing elsewhere in America. This seems to be a privilege of our museum which it often enjoys and which is one of the many reasons for repeated visits.

CHARLES MARSHALL PARKER

THE fabric of an institution like the Rhode Island School of Design is not made of ponderable material but is built of an incorporeal amalgam of the ideals and purposes of those who serve it. Its pattern is determined by devoted lives, and a life so dedicated was that of Mr. Charles Marshall Parker whom death took from us on September 9, 1934. During some thirty years, he saw the School of Design expand from one building until its properties comprised a city block. As Superintendent of Buildings, he contributed to this development with practical knowledge, wise judgment and conscientious foresight. No detail was too trifling to command his full attention. He realized that the whole is but the sum of its parts and the turn of a moulding might determine the beauty of a great gallery. Beauty was important to him always, and his association with treasures of art was ever a source of keen delight to him. Few have had so catholic a taste or so sensitive an understanding of the many and diverse objects the museum holds. His presence is gone, but to those who remember, there remain many silent evidences of his thought, and to those who knew him not, there will be, years hence, thoughtful conveniences and fragments of beauty which will perpetuate his spirit.

THE LIBRARY

The following books are some of those which have been purchased in the last few years from the Englehart Cornelius Ostby Memorial Fund. This fund was presented to the Rhode Island School of Design in June of 1916 "for the purchase of books and plates upon the art of jewelry and silversmithing." Because of the liberal yearly income received from it, the Library now has a notable collection of material in this particular field.

Abd-ul-hamid II, Sultan—Catalogue des perles, pierreries, bijoux et objets d'art précieux. 1911.

Allemange, H. R. d'—Accessoires du costume et du mobilier. 3v. 1928.

Avery, C. L.—Early American silver. 1930.

Baillie, G. H.—Watches. 1929.

Boston Museum of Fine Arts.—American silver. 1906.

Bowes, J. L.—Japanese enamels. 1884.

Carré, Louis—A guide to old French plate. 1931.

Carré, Louis—Les poinçons de l'orfèvrerie française. 1928.

Cellini, Benvenuto—Treatises on goldsmithing and sculpture. n.d.

Chapin, H. M.—How to enamel. 1911.

Clarke, H. F.—John Coney, silversmith. 1932.

Cotterell, H. H.—Pewter down the ages. 1932.

Cripps, W. J.—Old French plate. 1893.

Dalton, O. M.—East Christian art. 1925.

Davenport, Cyril—Jewellery. 1913.

Davidson, P. W.—Applied design in the precious metals. 1929.

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Edwards, Charles—History and poetry of finger rings. 1855.

Fisher, Alexander—The art of enamelling upon metal. 1916.

Fossing, Poul—The Thorvaldsen museum; catalogue of the antique engraved gems and cameos. 1929.

Fouquet, Jean—Bijoux et orfèvrerie. n.d.

Goodchild, W.—Precious stones. 1908.

Harcourt, Raoul d'—L'argenterie péruvienne à l'époque coloniale. n.d.

Hart, G. H.—Metal work for craftsmen. 1932.

Hayden, Arthur—Chats on old Sheffield plate. 1924.

Henriot, Gabriel—Encyclopédie du luminaire. 2v. 1933.

Jones, E. A.—The old royal plate in the tower of London. 1908.

Loukouski, G. K.—Le Kreml de Moscou. n.d.

Luthmer, Ferdinand—Joaillerie de la Renaissance. n.d.

Macklin, H. W.—The brasses of England. 1907.

Maryon, Herbert—Metal work and enamelling. 1923.

Monson-Fitzjohn, G. J.—Drinking vessels of bygone days. 1927.

Morgan, J. de, and others—Fouilles à Dahchour, Mars-Juin, 1894. 1985.

Myers, L. G.—Some notes on American pewterers. 1926.

Nocq, Henry, and Dreyfus, Carle—Tabatières, boîtes et étuis. 1930.

Okie, H. P.—Old silver and old Sheffield plate. 1928.

Papini, Roberto—Le arti d'oggi. 1930.

Pleasant, J. H., and Sill, Howard—Maryland silversmiths, 1715–1830. 1930.

Redman, William—Handbook of information on pewter and Sheffield plate. 1903.

Rothschild, Baroness James de—A catalogue of the objects in gold and silver and the Limoges enamels in the collection of the Baroness James de Rothschild. 1912.

Rothschild, C. M., baron—Orfèvrerie allemande, flamande, espagnole, italienne. 1911.

Spinazzola, Vittorio—Le arti decorative in Pompei. 1928.

Tatlock, R. R. and others—Spanish art. 1927.

Varnum, W. H.—Pewter design and construction. 1926.

Wenham, Edward—Domestic silver of Great Britain and Ireland. 1931.

Wethered, Newton—Mediaeval craftsmanship and the modern amateur. 1923.

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Bulletin of the Rhode Island School of Design Providence

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